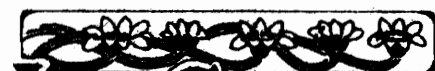


This Album is
affectionately dedicated to my friend
F. PAOLO TOSTI.



IN SUNSHINE AND SHADOW.

SIX SONGS

- Nº 1. THE DOVE. ❧ ❧ ❧ ❧ ❧
- Nº 2. 'TIS JUNE. ❧ ❧ ❧ ❧
- Nº 3. AS A DREAM. ❧ ❧ ❧
- Nº 4. A SOUTHERN SONG
- Nº 5. THE WHITE SEA MIST.
- Nº 6. PEACE AND REST. ❧

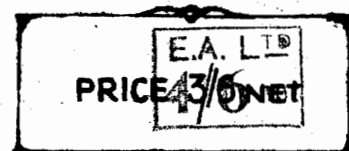
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Nº 1. LOW VOICE
Nº 2. HIGH VOICE



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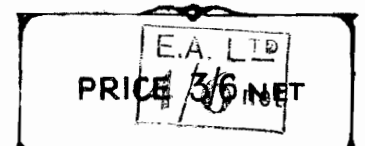
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Nº 1 LOW VOICE
Nº 2 HIGH VOICE



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The Dove.

I had a dove, and the sweet dove died,
And I have thought it died of grieving.
O, what could it grieve for? Its feet were tied
With a single thread of my own hands' weaving.
Sweet little red feet, why should you die?
Why should you leave me, sweet bird, why?
You lived alone in the forest tree,
Why, pretty thing, would you not live with me?
I kissed you oft and gave you white peas,
Why not live sweetly, as in the green trees?—

Keats.

Sung by Madame Melba.

The Dove.

Words by
KEATS.

Music by
LANDON RONALD.

Andante e con molta espressione.

Voice. *p* I had a

Piano. *p*

dove, and the sweet dove died, And I have thought it died of

p

griev - ing. O what could it grieve for? what could it grieve for?

f

p

its feet were tied With a sing - le thread of my own hands'

weav - ing

Un poco più mosso.

f Sweet lit - tle red feet, why should you die? *p* Why should you leave me,

sweet bird, why? You lived a - lone in the for - est tree,

f appassionato

Why, pret - ty thing, would you not live with me? I kissed you oft and

p

gave you white peas,— Why not live sweet - ly, as in the green trees?

come primo pp *sempre pp*

I had a dove and the sweet dove died, And I have

thought it died of griev - ing.

Red. *Red.*

'Tis June.

'Tis June, and twilight thinks of bed,
And while she takes her bath of dew,
And am'rous stars peep over head,
I dream of you, dear love, of you!

'Tis June, and twilight slowly wakes.
And dons her dress of brightest hue,
And till day's din my slumber breaks,
I dream of you, dear love, of you!

Norman Hurst.

Sung by Madame Melba.

7

'Tis June.

Words by
NORMAN HURST.

Music by
LONDON RONALD

Allegretto, con moto.

Voice. *mf* 'Tis June, and

Piano. *mf*

Red. * *Red.* * *Red.* *

twi - light thinks of bed, And while she takes her

Red. * *Red.* * *Red.* * *simile*

bath of dew, And am' - - rous

stars peep o - - ver head,

Red. * *Red.* * *Red.* *

rit. *p*

I dream of you, dear love, dear love, I dream

rit. *p*

of you! 'Tis

p *simile*

ped. * *ped.* *

June, and twi-light slow-ly wakes And dons her

dress of bright-est hue, And

till day's din my slum - ber breaks,

I dream of you, dear love, — dear love,

I dream — of you!

As a Dream.

Come to me sleeping, as a dream,
And life shall seem
No more a dream to me,
But sweet reality.

Come to me waking, as the sun
When day is done,
And then my life shall seem
An endless, blissful dream.

Harold Simpson.

As a Dream.

Words by
HAROLD SIMPSON.

Music by
LANDON RONALD.

Andante languido.

Voice. 

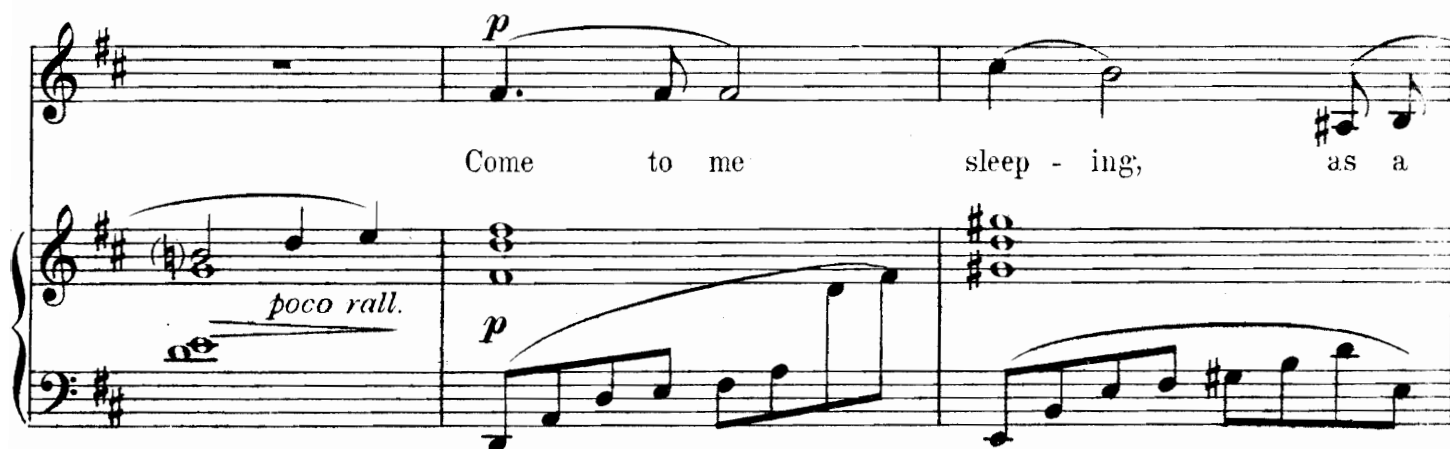
Piano. 

p

Come to me sleep - ing, as a

poco rall.

p



dream, And life shall seem No



more a dream to me, But sweet re-al - i -

f

This system contains the first staff of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "more a dream to me, But sweet re-al - i -". A dynamic marking of *f* (forte) is placed above the staff. The piano accompaniment consists of two staves, treble and bass, with various chords and melodic lines.

- ty.

This system contains the second staff of music. The vocal line has a whole note rest followed by a half note with the lyric "- ty.". The piano accompaniment continues with chords and moving lines in both hands.

affretando

ff

This system contains the third staff of music. The tempo marking *affretando* is written above the piano part. The piano accompaniment features a series of chords in the right hand and a more active melodic line in the left hand. A dynamic marking of *ff* (fortissimo) appears towards the end of the system.

Tempo I.

p Come to me wak - ing, as the *pp*

rall.

p

This system contains the fourth staff of music. It begins with the tempo marking *Tempo I.* above the piano part. The vocal line has the lyrics "Come to me wak - ing, as the" with dynamic markings *p* (piano) and *pp* (pianissimo). The piano accompaniment includes a *rall.* (rallentando) marking and a *p* marking. The system concludes with a key signature change to one sharp (F#).

sun When day is done, And

then my life shall seem An end - less,

bliss - - - ful dream.

f

A Southern Song.

In the gold of a flaming sun
The shadows pass away,
Singeth ev'ry one
To the mandoline a lay.
Tra - la - la!

In the shade of a lemon grove
Dieth the burning day,
Where southern eyes of love
Watch thro' the twilight gray.
Tra - la - la!

In the gold of a flashing sun
The shadows pass away,
Singeth ev'ry one
To the mandoline a lay.
Tra - la - la!

Bertha Deane - Freeman.

A Southern Song.

Words by
BERTHA DEANE-FREEMAN.

Music by
LONDON RONALD.

Allegretto giocoso.

Voice.

Piano.

rubato

In the gold of a flam - ing

colla voce

sun the sha - dows pass a - way,

Sing - - eth, sing - - eth - - ev' - ry one

f to the man - do - line a lay.

rall. ppp To the man - do - line a lay.

p più lento Tra la la la la la la, Tra la la la la la la,

molto cresc.

Tra la la la la la la la!

molto cresc.

ff *e allegro*

Tra la la la la la la, Tra la la la la la la,

ff

Tra la la la la la la la!

fff

In the

shade of a lem-on grove di - eth the burn - ing

day, Where south - ern eyes, O eyes of love!

poco rit. watch thro' the twi-light gray. Ah! *f* *pp*

poco rall.

Tempo I.

molto leggiero

p

In the

gold of a flash - ing sun the sha - dows

pass a - way,

Sing - - - eth, sing - - - eth ev' - ry one

mf

to the man - do - line a lay,

ppp

To the man - do - line a lay.

p

Tra la la la la la la, Tra la la la la la la,

molto cresc.

Tra la la la la la la la!

ff

Tra la la la la la la, Tra la la la la la la la, Tra la la la la la la la!

fff

2nd *

The White Sea Mist.

The white sea mist rolls up to the sand,
And sorrow, they say, is over the land;
But little they know that behind the mist
The sea and the land have softly kissed!

And I, who sit and sorrow apart,
Am dying, they say, of a broken heart;
But little they know that behind the mist
I live in a dream of the day we kissed!

Harold Simpson.

The White Sea Mist.

Words by
HAROLD SIMPSON.

Music by
LANDON RONALD.

Andantino.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The tempo is marked 'Andantino'. The score is divided into three systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system begins the vocal melody with the lyrics 'The white sea mist rolls' and a piano (p) dynamic. The third system continues the vocal melody with the lyrics 'up to the sand, And sor-row; they say, is o - ver the land; But'. The piano accompaniment features arpeggiated chords and flowing lines in both hands, with dynamics ranging from mezzo-forte to piano. There are fermatas and repeat signs throughout the piano part.

mf

p

The white sea mist rolls

p

up to the sand, And sor-row; they say, is o - ver the land; But

lit - tle they know that be - hind the mist The

p *rall.*

sea and the land have

soft - ly kissed!

Red. *

p sadly

And I, who sit and sor-row a - part, Am

p *Red.* *

dy - ing, they say, of a bro - ken — heart; But

Red. * *Red.*

lit - tle they know that be - hind the mist I

cre - - scen - - - do

live in a dream of the day we

Red. * *Red.* * *Red.*

kissed!

ff *p*

Red. *

Peace and Rest.

For me the restless running tide,
 A drifting boat on waters wide;
For you I pray sweet peace and rest,
 Within some quiet haven blest.

For me a thousand storms that veer
 And shroud the waters where I steer,
For you the lights of Heav'n I pray
 To shine and bless your path alway.

Someday, someday, — God knoweth best
 We two may find one place of rest,
Where there is no more storm or sea;
 Pray then, pray then, *belov'd*, for me!

Fred. E. Weatherly.

Peace and Rest.

Words by
FRED. E. WEATHERLY.

Music by
LONDON RONALD.

Moderato.

Voice. *mf* For

Piano. *mf* *Red.*

me the rest - less run - ning tide, A

drift - ing boat on wa - ters wide; For

you I pray sweet peace and rest,

With - in some qui - et ha - - - ven

blest. For me a

thou - sand storms that veer And shroud the wa - ters

short pause

rall. - - - colla voce

where I steer; For you the

f

lights of Heav'n I pray To shine and

bless your path al

- way.

poco rall.

Ed.

Poco più lento.

Some - day, some - day, — God know - eth best _____

p

We two may find _____ one place of

rest, *f* Where there is no more _____ storm or

f

Red. *

sea; *p* Pray then, _____

p

Red. *

pray then, be - - lov'd, *p*

for me, for *rall.*

me! *molto più mosso*

p e rall.

Led.

Led.

Led.

Led.

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Arthur L. Salmon
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Music by
Dennise Fraser

A
 p
 rall.
 lit-tle song and laughter, A lit-tle work and play; A
 poco cresc. poco rall.
 lit-tle dreaming af-ter The pass-ing of each day
 colla voce

also in C & Eb

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Song for Spring

Lyric & Music by
Sydney King Russell

Vivace
 Brightly
 Match the song with the mood, and the mood with the
 day, For oh, for oh, the years at the spring, The

also in Eb & G

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Water Sprites

Lyric by
Irene Oldershaw
Allegretto e molto leggiero

Music by
Landon Ronald

mf staccato
 Have you seen a wa-ter sprite
 simile
 Twirling round for sheer de-

also in C and E

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A Prayer in Silence

Lyric by
Winifred Peters
Moderato

Music by
Daniel Wood
mp

In the
 morning ve-ry ear-ly, When the dew is on the grass, And the
 birds are sing-ing love-songs sweet and clear;

also in D♭ & F

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